

Figures

Drawn 19

Figures

— 1000 ft. — 1000 ft. — 1000 ft.

Engravings of Abraham Lincoln

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

A. H. Ritchie, From Photographs by Brady

From the President's Private Secretary

Washington, July 25, 1864.

Messrs. Derby & Miller, Publishers: The superb engravings of the President, General Grant, and General Hancock, have been received. They will be most highly prized not only for the absolute fidelity of the likenesses, but for their spirit and grace, and exquisite finish.

The President wishes me to congratulate you upon the success of the engraving, and to add his testimony to the entire faithfulness of the likenesses. I am very Truly
Yours,

John Hay, Private Secretary.

722 26 1864
HARPER'S WEEKLY.

A Little Prodigy.

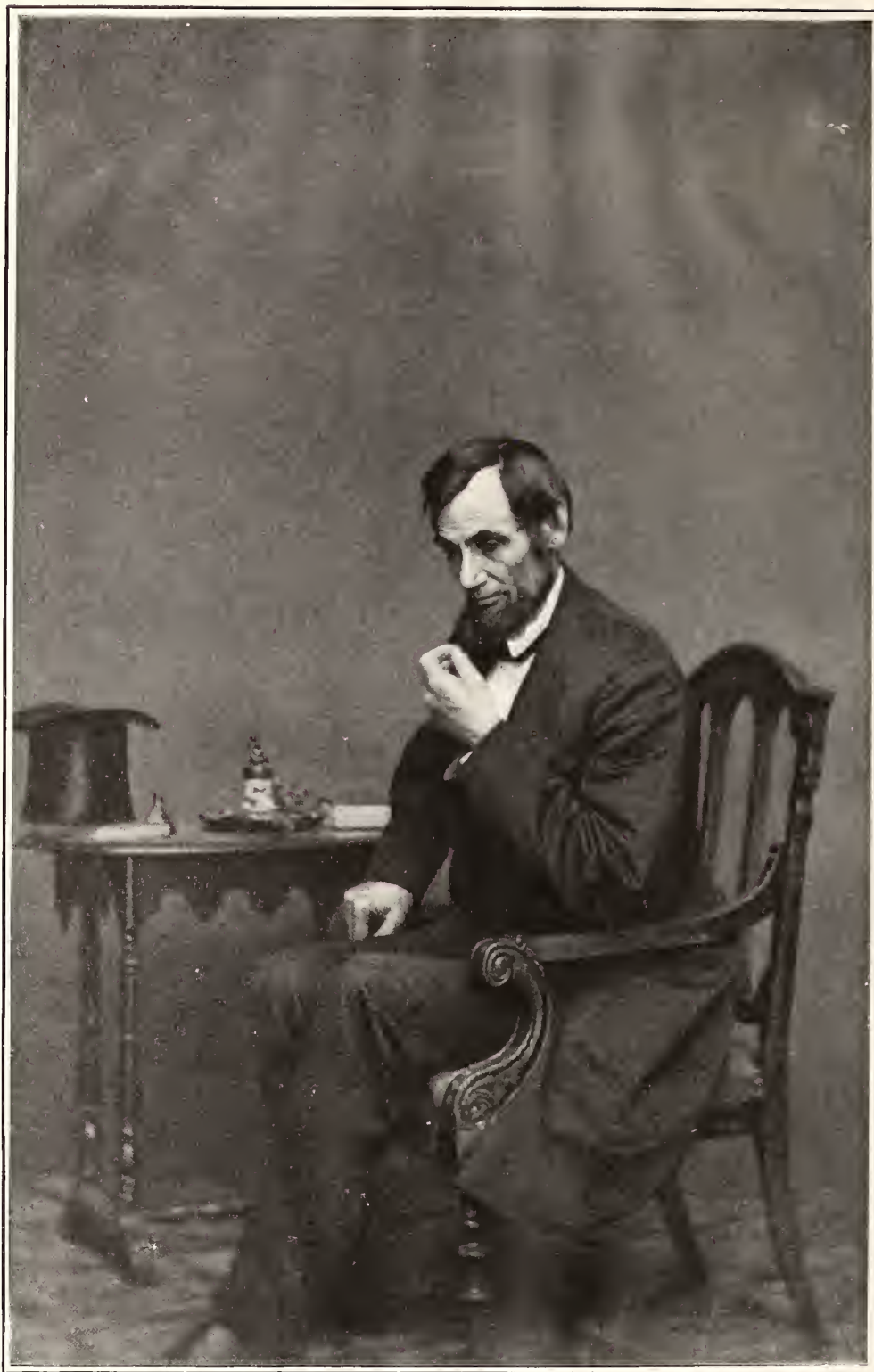
The Beautiful New TEN-DOLLAR Patent SEWING-MACHINE; a perfect gem, working like a charm; indispensable to every Family, Dressmaker, Seamstress, etc. For sale at MINTOSIPS Cloak Store, 497 Broadway, New York, where the little wonder may be seen in operation. J. P. RICHTER, General Agent for the State of N. Y.
(An Agent wanted in every town. Send for a Circular.)

Send \$2.50, and get by Mail free 1 doz. best tobacco smoking pipes ever made. Richards & Co., 97 William St., N. Y.

LINCOLN & McCLELLAN.

A fine engraving of the two on one plate, will be sent, free, on receipt of two three-cent postage stamps to pay postage, to every reader of THE WORLD. The same engraving can not be bought for one dollar. We send them free. Address DR. W. R. MERWIN & CO.,
63 Liberty Street, New York.

m 64



FROM A PHOTOGRAPH BY BRADY IN THE COLLECTION OF ROBERT COSTER. HALF-TONE PLATE ENGRAVED BY H. DAVIDSON.

PRESIDENT LINCOLN.

Courtesy of the Library of Congress 1902



Copyright, 1906, by
Francis D. Tandy Company.

Abraham Lincoln's Face

A BRAHAM LINCOLN'S face changed marvelously during the five years of his administration. The best portrait of the Presidency is that taken by Gardner in Washington to commemorate the appointment of General Grant as Commander-in-Chief of the Army.

It is seldom that the camera so faithfully catches the true spirit of the subject. It shows all the weight of responsibility

of four years of war upon the rugged, forceful face of Lincoln—the determination of the vigorous commander—the sympathy of the merciful President—the pathos of the Gettysburg Address, and something of the poetry of the Second Inaugural.

We are issuing a beautiful photomezzotint engraving after this portrait, thus preserving in the highest degree all the beauty of the original photograph, and adding to it that indefinable touch of personality which the hand of the artist alone can give.

The plate is 6 x 9 inches and is printed in three states :

Twenty-five signed artist's proofs on India paper 16 x 22 inches; price \$7.50.

Seventy-five proofs, before letters, on Japan paper 16 x 21 inches; price \$5.00.

Plain prints (lettered) on white paper 14 x 19 inches; price \$2.50.

Copies mailed upon receipt of price.

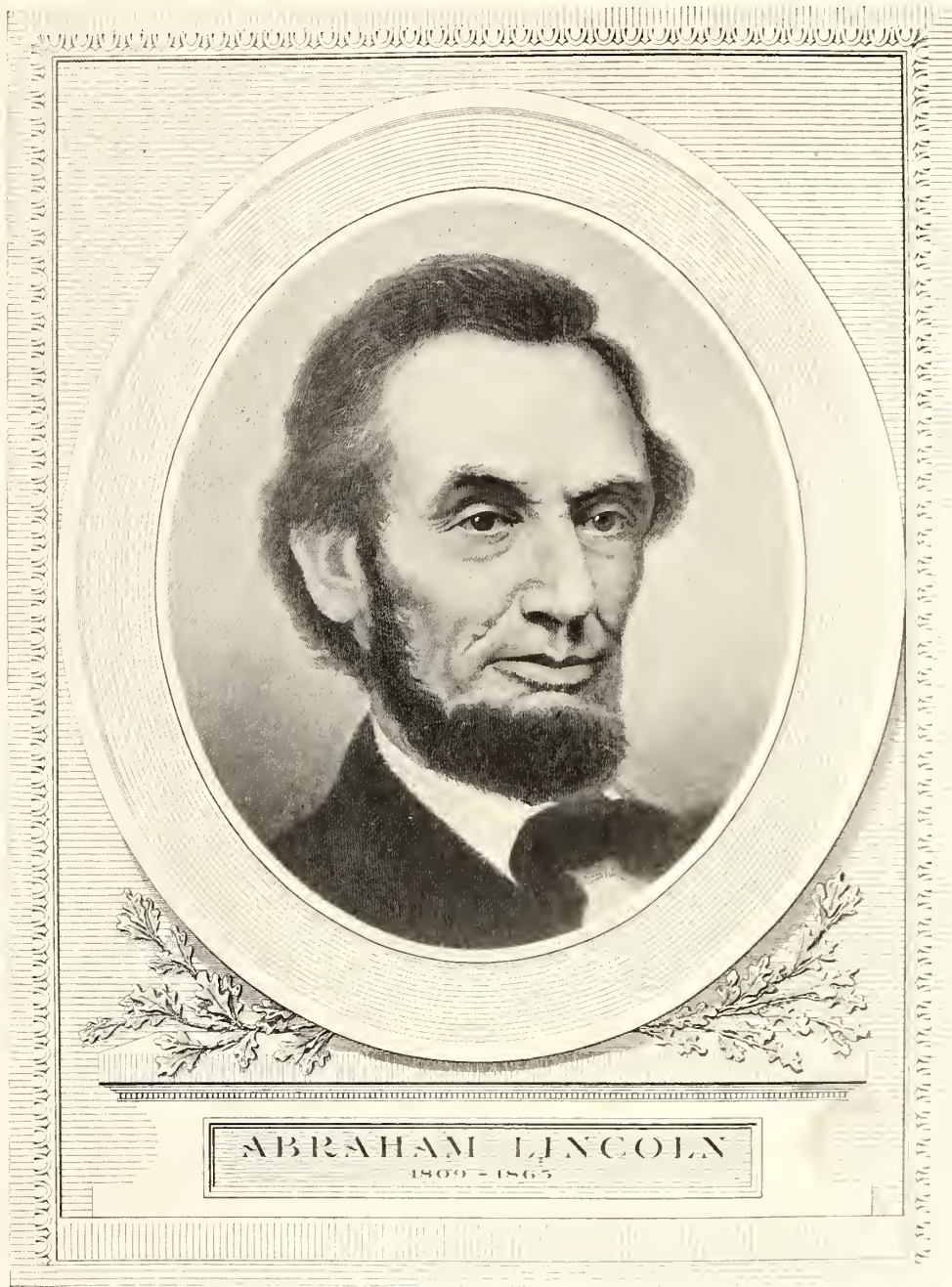
Francis D. Tandy Company

38 East Twenty-first Street
New York City.

For sale by

Daniel H. Newhall

59 Maiden Lane
New York City.



Reproduced by permission from Engraving by John A. Lowell & Co., Boston. Copyright 1908



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<https://archive.org/details/engravingsofabralinc>



THE LINCOLN FAMILY—No. 1

Standing behind the table is Robert Todd Lincoln. With his father, looking over the book, is Tad. With Mrs. Lincoln is Willie.



THE LINCOLN FAMILY—No. 2



THE LINCOLN FAMILY IN 1861.

A HISTORY OF THE PAINTING AND ENGRAVING.

By GEO. H. SMYSER, Ridgewood, N. J.

The picture here shown as number one was engraved by Mr. J. C. Buttre near the end of 1865. Shortly before that time there appeared several lithographs showing the Lincoln Family, some showing the two sons and some showing the three sons. The one here, shown as number one, shows Abraham Lincoln, Mrs. Lincoln, Robert Todd Lincoln, "Tad" and Willie.

Lincoln had another son, Edward Baker, who died in infancy.

The following are the births and deaths:

Abraham Lincoln, Born February 12, 1809; Died, April 15, 1865.

Mary Todd Lincoln, Born December 13, 1818; Died July 16, 1882.

Robert Todd Lincoln, Born August 1, 1843; Died July 26, 1926.

William Wallace Lincoln, Born December 21, 1850; Died February 20, 1862.

Thomas (Tad) Lincoln, Born April 4, 1852; Died July 15, 1871.

The above engraving cannot be claimed to be "extremely rare" but it is getting so, as after many years search, few are found and then they are held at good prices.

The engraving in my possession differs in many respects from others made thereafter.

Mr. George Probst, who was associated with Mr. J. C. Buttre, from whom I purchased my proof, related to me the following history of the engraving and also the painting. It

is the first impression, before letters, with the changes made thereon by the artist, Mr. Frank B. Carpenter.

About 1865, there appeared many Lincoln Family pictures as I stated, some engravings, some lithographs, all of which Mr. Buttre considered crude and very poor examples of the engraver's art as well as poor likenesses. So Mr. Buttre had the artist, Mr. Carpenter, paint him a "black and white" oil painting of the Lincoln Family as constituted in 1861. The painting cost Mr. Buttre \$500.00 and I show here an itemized account of just what it cost Mr. Buttre to engrave the plate. It is in Mr. Buttre's handwriting except the words "Cost to engrave the plate \$1664.50" which is in the handwriting of Mr. Probst as is the balance of the sheet.

THE LINCOLN FAMILY IN 1861.

Original Painting	\$500.00
Steel	60.
Photographs	25.
Etching Heads	130.
" and Outlines	100.
Retouching Photograph	50.
Cutting lines over	185.
Rouletting and biting and scraping	440.
Cutting Steel	2.
Washington and back	26.
Photo	1.50
Working up heads and Etch Bob	70.
Rocking tint	60.
200 Circular Vc-Stereo Vc	15.

Cost to engrave this plate \$1664.50

New York, Nov. 18, '09

To Mr. Geo. H. Smyser:

This is to certify that the above account of expenses was written by Mr. J. C. Buttre, the artist who engraved the steel plate of the "Lincoln Family in 1861" and the proof now

owned by Mr. Smyser was printed in 1865 and touched up by Mr. B. F. Carpenter, who painted the original of the "Lincoln Family." The above proof is the onliest one of that kind in existness.

GEORGE PROBST, 155 S. 48th St.

After the plate had been engraved, an impression was made and this first impression or proof is the one I own, was taken by Mr. Probst to the artist, Mr. Carpenter, who with his brush shaded various parts of the engraving here and there on some of the figures and upon Mr. Probst's return Mr. Buttre changed the plate to correspond to these changes, in fact they were merely changes in the shadings. Of all the engravings I have seen, none is as true to life as is this one.

I first met Mr. Probst about 1907. He was then an old man. You will note he gives the initials of Mr. Carpenter as "B. F.," they should be "F. B." Mr. Probst died some years ago.

In March, 1926, I had a very pleasant visit with Mr. Warren C. Crane at his home in N. Y. City regarding this engraving. Mr. Crane is one of the most interesting men I ever met, and a large collector of engravings. He related to me the part dealing with the oil painting from which the engraving was made. Many years ago he called on Mr. Probst who was the Executor of the Buttre estate. Mr. Probst showed Mr. Crane a dirty, bent and broken canvas which he rescued from a rubbish heap. Mr. Buttre asked Mr. Crane if he wanted to buy it and offered it to Mr. Crane for \$50.00. He told Mr. Probst he would take the canvas and either send him the \$50.00 the next morning or return the painting. That evening Mr. Crane got in touch with the Century Company's art critic, Mr. W. Lewis Fraser, and he called and looked at the canvas. Mr. Fraser said at once a good painter did the canvas. Mr. Crane sent the \$50.00 to Mr. Probst. Mr. Crane later had the painting restored.

Mr. Fraser at the time of his visit to Mr. Crane's home could not furnish any information as to who the artist was,

as the painting was not signed. They did agree an artist of the first rank painted it. Later Mr. Probst found some of Mr. Carpenter's letters and they were presented to the New York Historical Society with the painting. From these letters Mr. Crane ascertained Mr. Carpenter was the artist and called on Mr. Carpenter, whose studio was in 4 Ave. near 27 Street and whom Mr. Crane intimately knew and asked him whether he remembered painting a Lincoln Family picture. At first Mr. Carpenter could not recall, but after a little thought said he did the painting for Buttre because at the time there were so many inferior pictures in existence. He told Mr. Crane he painted it for Buttre for \$500, that he did not sell the painting, but loaned it for \$500. Mr. Crane told him he had purchased the painting in good faith and Carpenter agreed Mr. Crane should have it. Mr. Crane then invited Carpenter to his home to look again at his painting and Carpenter came, not once, but many times, and remarked that it was the only real Lincoln ever done in oil; he considered it far superior to his painting "The Emancipation Proclamation." Mr. Crane called his attention to the fact that he had not signed the painting. Carpenter agreed to bring his brush along the next time and sign it, but each time Carpenter came he forgot his brush, and so it remains today—unsigned.

Mr. Crane presented this painting on April 6, 1909, to the New York Historical Society, 170 Central Park, West, New York City where it now is.

After I viewed the painting at the Society, I noticed in the painting that Willie Lincoln is shown with a sword (see photo no. 2) while in the Buttre engraving the sword is absent. I called this to Mr. Crane's attention later and he said he was aware of the difference and that Mr. Buttre had purposely made the change leaving the sword out of the engraving. Mr. Crane who had one of the largest collections of Lincoln engravings and prints also considered the "Lincoln Family in 1861" as the best of all Lincoln engravings. Mr. Crane advised me it was between 1893 to 1895 he bought the painting from Probst.

I presented one of the portraits in April, 1908, to Mr. Robert Todd Lincoln. He advised me through his secretary that Carpenter first made the acquaintance of President Lincoln after the Summer 1863, when Carpenter came to Washington to paint the picture of President Lincoln reading the Emancipation Proclamation to his Cabinet, and that Mr. Carpenter had not painted the Lincoln Family from life in 1861, because it shows Willie Lincoln, who died in 1862 a year before Carpenter ever saw President Lincoln and that neither Mr. Robert Todd Lincoln nor his mother ever posed to him.

The picture, Mr. Lincoln's secretary wrote me, shows the President with his youngest son, which is a Brady photograph, and represents President Lincoln looking over a photograph album and not a bible as many claim.

There is no doubt that Carpenter never painted this painting from life. What he did was to take separate photographs of the Lincoln Family and had arranged them to suit himself.

These interesting facts are here told perhaps for the first time and gives a complete history both as to the painting and the engraving

Mr. Crane advised me there were 3 etched proofs taken from the unfinished plate. One is now at Brown University, R. I., and one Major Lambert had.

ALEXIS CLERMONT, AN OLD MAIL CARRIER.

By R. A. HAUSSNER.

The subject of this article carried mail on foot, from Green Bay, Wis., to Chicago, Ill., from 1832 to 1836, while in the employ of Piere B. Grignon, who had the contract for mail service between the points above named.

The route started from Alexander Irwin's post office in Shanty Town (Green Bay) and struck across country by Indian trail to Manitowoc, thence proceeding southward to Milwaukee by way of Two Rivers and Sheboygan. After Milwaukee the trail running inland a good ways, struck Skunk Grove and Gross Point, Ill. At Milwaukee, in Clermont's days, there were only the trading stations of Jaques Vieu, Sr., and Solomon Juneau,—at least he remembered no other houses.

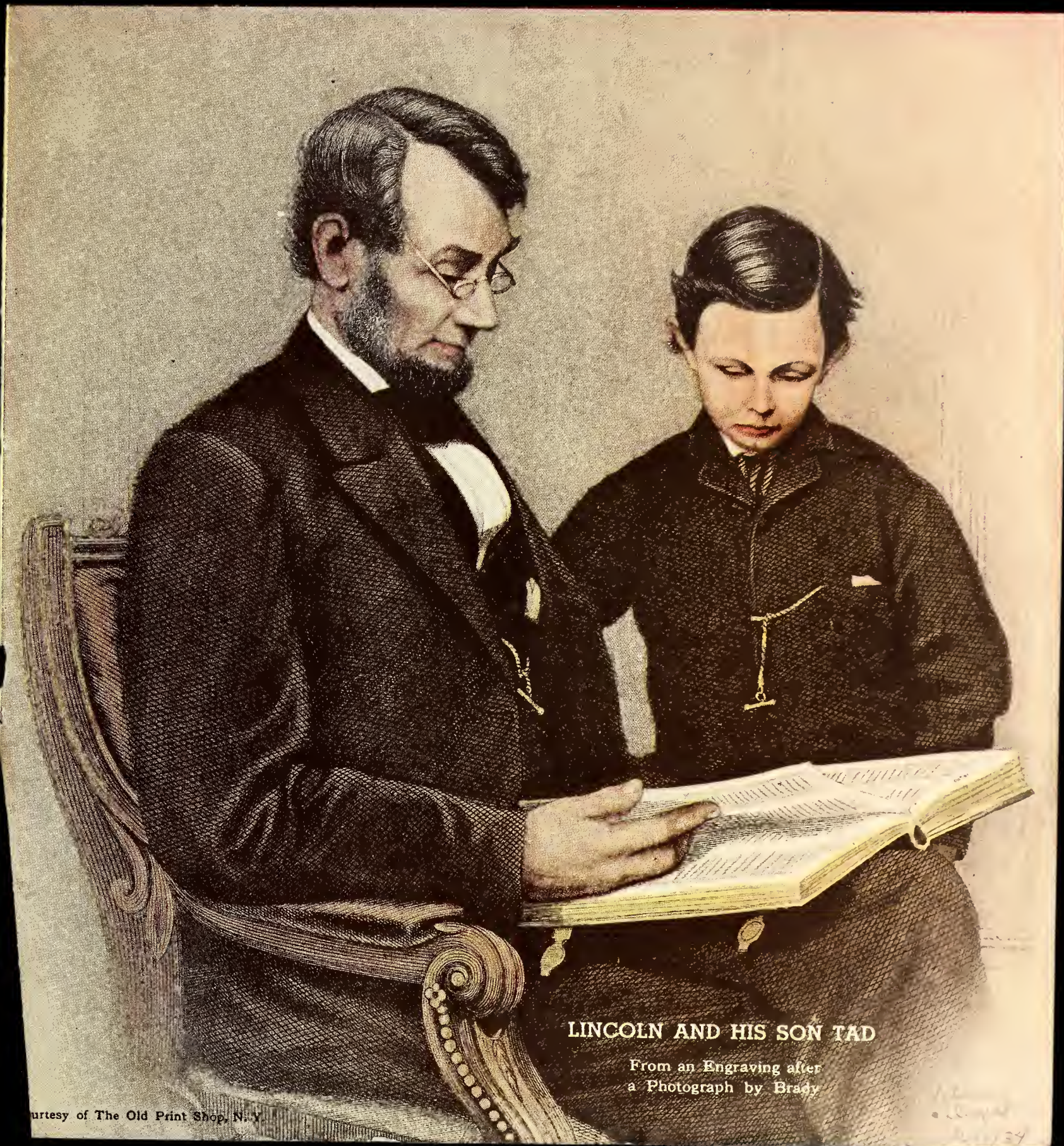
There was a large Indian village at Milwaukee and others of considerable size at Sheboygan and Manitowoc, but none between Milwaukee and Chicago, although Michael Oulimet had a trading post at Gross Point, Ill.

At Chicago, there were few buildings beside Fort Dearborn, but always a considerable floating population, and the atmosphere of the place, as stated by Clermont, was tough to a degree.

Neither Clermont nor his fellow carriers on the Green Bay—Chicago route made the trip alone. They always traveled in pairs, Clermont's companion being an Oneida Indian.

The carrier's mail pack was limited to sixty pounds, he usually had the full amount.

The round trip about 480 miles, consumed a month's time for its accomplishment. The pair of pedestrians invariably carried two shot bags filled with shelled corn, the contents of one being hulled corn and the other contained parched corn.



LINCOLN AND HIS SON TAD

From an Engraving after
a Photograph by Brady

sharply beveled that prevent the razor from being flimsy, shallow-sharpened blades.

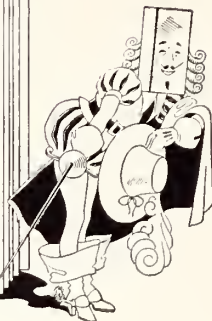
We make Gems of surgical steel so even-grained, so tough, so flawless that they withstand 4840 separate stroppings without frizzling their texture or temper.

Gem Blades are so much tougher than any blade that no stubble can halt their smooth, swift, tugless action.

The New Gem Micromatic holder works exactly like the professional barber's razor—with a long, purring glide instead of mincing, choppy, little strokes. Locks the blade unbudgingly at five points. And dual-alignment (exclusive patent) sets the edge so exactly that you can't scuff the tenderest skins, skip a hair, or skid a contour.

Gem's flat bevel frame reaches into dimples, wrinkles, and under the most difficult nostrils—cuts the beard at right angles and so closely that a once-over, once a day will keep the bluest of jaws socially fit for 24 hours.

No takedown parts. Bust-proof, rust-proof and guaranteed. Fits both single and double-edge blades (provided they're Gems) and any dealer will provide both. One dollar—or a trial outfit for men who must be shown for a quarter and this coupon.



ADVENTURES OF A GAY YOUNG BLADE

WHEN the new Gem Micromatic Razor made its bow before LITERARY DIGEST readers in 1932-33, the American Safety Razor Corporation learned with profit that a responsive advertising audience, like a responsive theatre audience, can make a lot of difference in box-office receipts.

Thousands of men quickly responded to the trial offer of a new razor and two blades for 25c. Month after month inquiries from DIGEST readers continued to pour in, the DIGEST consistently being at or near the top of a long list of magazines in percentage of returns.

Now an impartial survey proves that DIGEST readers not only tried the new Gem Micromatic,

but continued to use it, and even told their friends the good news—with the result that Gem can now account for 1.66 new users per inquiry, or 166 new users for every 100 inquiries!

The results of this survey, a copy of which we shall gladly mail to any advertising executive, furnish still further evidence of the amazing responsiveness of 1,000,000 thoughtful well-to-do LITERARY DIGEST families who read the advertising pages as carefully as they follow the news of the week—a responsiveness which consistently and unfailingly gives advertisers \$1 worth of tangible, verified results for every dollar spent . . . THE LITERARY DIGEST, 354 Fourth Avenue, New York.

A LITTLE ADVERTISING MONEY
GOES A LONG LONG WAY—IN

THE LITERARY DIGEST



SOUTHWEST



PRESS CLIPPING BUREAU

KANSAS CITY, MO.

TOPP & KAY

Mar. 19, 1936

831

ALBANY MO. CAPITAL

PHOTOGRAPHING "OLD ABE".

There were no heroic photographs of President Lincoln in existence at the time of his death, and many efforts were later made by artists to fabricate such photographs for posterity, according to R. Gerald McMurtry, former librarian of the Lincoln Life Foundation. In an interesting article on the subject, accompanied by many interesting illustrations, Mr. McMurtry says, in part, in the current issue of the National Republic:

"As nearly as can be judged, at the time of the death of Abraham Lincoln there were no heroic pictures of the martyred President. Numerous photographs of Lincoln were available, but they did not compare with the pictures of the noted statesmen who preceded him to fame. In fact, many of his contemporaries had portraits of bold and challenging idealization on canvas. Webster, Calhoun, Clay, Seward and dozens of lesser statesmen had portraits of heroic proportions. While Lincoln had achieved a place among the great, there were no adequate portraits of him to place in the picture galleries of America.

"Enterprising artists and photographers worked from old steel engravings of other famous men, and in some cases copied the portraits on lithograph stones and then drew in the head of Lincoln. The stones were then etched with acid and lithographs made from them. Other methods of producing portraits were also resorted to by these early men who were so anxious to meet the demands of the American public.

"One of the most interesting Lincoln pictures found in collections today shows the body of John C. Calhoun with the head removed and Lincoln's head placed on his shoulders. The artist, not content with this feat, wrote upon the paper near the supposed Lincoln hand the words: "Union" and "Constitution."

"These words do not appear on the paper under Calhoun's hand. In making this particular heroic portrait the lithographer used the famous Bandy photograph of Lincoln, which was taken in the year 1864.

"The heroic portrait of Lincoln's political hero, Henry Clay, has been used in the same manner. With the Lincoln head placed on Clay's shoulders, a rather comical figure was produced. The finely proportioned body of Clay appears very awkward with the rugged head of Lincoln on his shoulders. In both of the Clay and Calhoun portraits the figures are dressed in styles not in vogue during the period of Lincoln's administration.

"Lincoln's head has also been placed on the bodies of unknown men. Some of these figures were dressed in the colonial styles of their day and the lithographers were compelled to not only change the head but also the dress of the individuals whose portraits were being mutilated. In some instances the colonial dress of the unknown characters has not been completely disguised and can be discerned by close examination. Lincoln's head has been placed on the bodies of both short and tall men. It appears that the artists were primarily interested in background rather than in a correctly-proportioned body. In some cases the background has been slightly changed in order to prevent recognition of the original."

UNRIVALED SERVICE



OLD PRINT EXCHANGE

Howard F. Porter

14 EAST 48TH STREET · NEW YORK CITY

May 17, 1938.

Lincoln Life Insurance Co.,
Fort Wayne,
Indiana.

Gentlemen:

We are pleased to quote the following
unusual Lincoln item:-

Lincoln Recevant les Indiens Comanches.
Hand colored engraving by Ferd. Dellanoy.
5" x 7" with wide margins beyond, circa
1860. \$5.00

This is a very rare print, in fact it
is the first time we have come across it. If it
appeals to you we will be glad to send on approval.

Very truly yours,

Howard F. Porter
Howard F. Porter.

HFP/m

Curran - Jackson
DELLANEY

May 19, 1938

Mr. Howard F. Porter
14 East 48th Street
New York, New York

My dear Mr. Porter:

Thank you for calling to our attention the colored engraving by Dellaney, but from the size it is evidently nothing more or less than a book plate which, of course, we would not be interested in. Thank you, nevertheless, for calling it to our attention.

Yours very truly,

LAW:EB

Director

Sartain, Nast, Beard, etc.

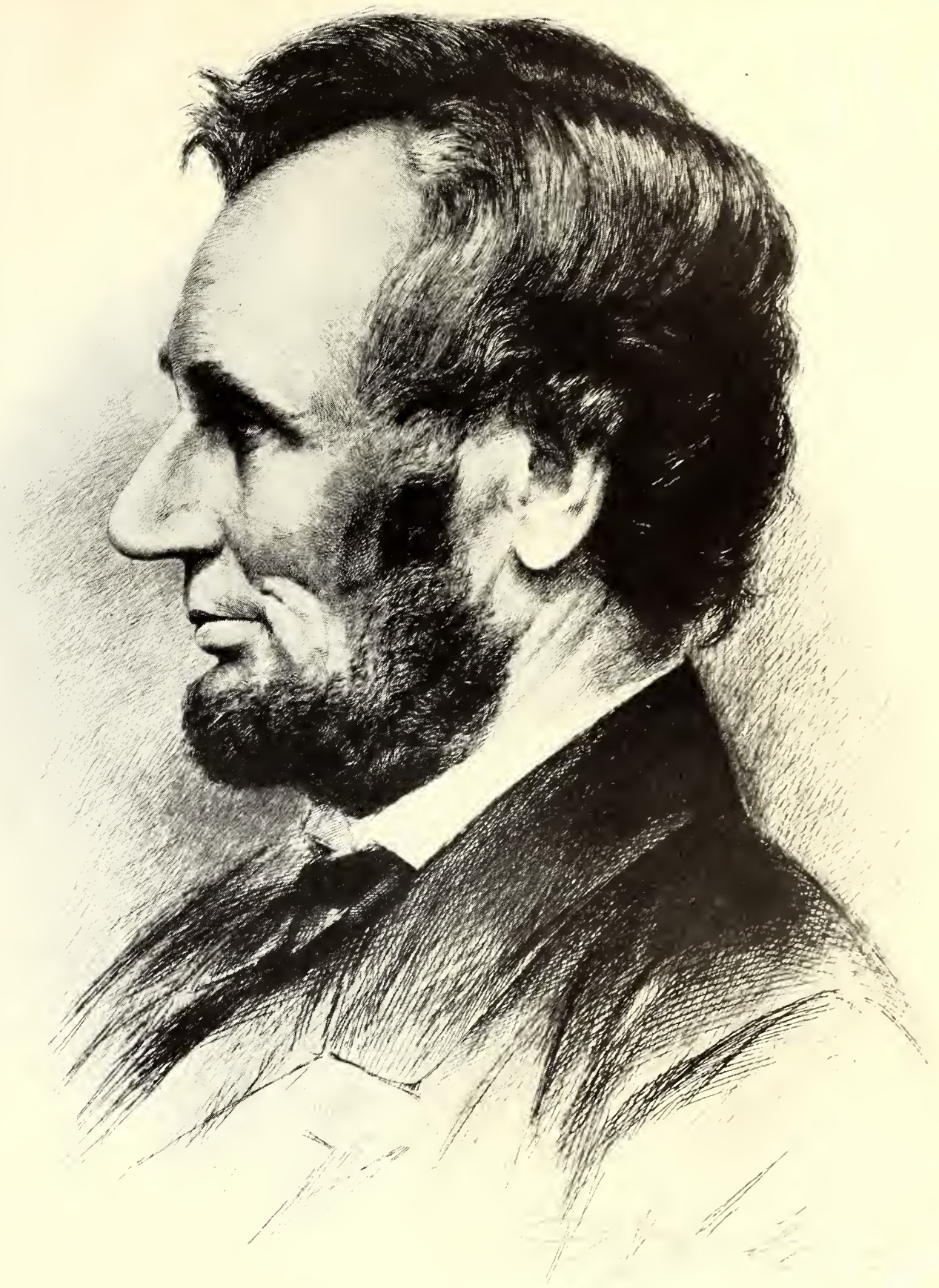
Engravings of Lincoln On Display at Herron

Richmond News, Jan 12
John Herron Art Museum is marking Lincoln's birthday by displaying in Sculpture Court a collection of rare early engravings of Lincoln. Mr. and Mrs. William R. Simpson, 1839 North Meridian street, have lent the engravings. All were made during Lincoln's lifetime or within a few years of his death.

Among the widely known artists represented are John Sartain, Thomas Nast, James E. Beard, Albert Berghaus, H. W. Herrick, J. C. Buttre and C. E. H. Bonwill.

Publishers include Harper's Weekly, Frank Leslie's Illustrated Newspaper, Currier and Ives, John Smith, Lucius Stebbins, Major and Knapp's and others.

A chromo-lithograph of Lincoln's Indiana home is included. This, however, has not been authenticated to the satisfaction of the owners. 7/12/39



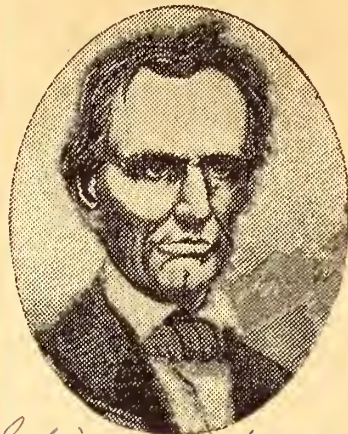
"When he addressed the country through a message to Congress, wrote a letter to a mother who had given her sons to the supreme sacrifice, or made a speech dedicating a battlefield, he emphasized great issues, offered wise counsel, revealed the 'deathless music' of his spirit."

CHARLES A. AND MARY R. BEARD, "THE RISE OF AMERICAN CIVILIZATION"

Quoted in Review February 1911

2/12/42

Old Campaign Tally



Indianapolis News
Remember the deluge of badges, pins, pictures and jewelry used during the last campaign to publicize the candidates?

Well, here's the forerunner of them all. This picture of Abraham Lincoln and others like it were displayed in the windows of loyal Republican homes in Indianapolis and vicinity during Lincoln's two campaigns.

Mrs. A. W. Lowman, 537 East Thirty-third street, owner of this collector's item, explained that this particular picture was displayed at the home of her father-in-law in Darlington during Lincoln's first campaign in 1860. It is a woodcut engraved by John Fahnestock, an Indianapolis engraver and printer of that period.

One of Three Reproductions

E. J. Haerting, 2135 North Union street, believes he has something which would be of interest to students of Abraham Lincoln. It is a reproduction of a photograph of Lincoln which bears a remarkable resemblance to the picture appearing on the \$5 bills in general circulation.

Mr. Haerting believes that he has one of the three reproductions made off a steel engraving. He reached this decision following appearance of a story in the Philadelphia Inquirer about six years ago seeking information concerning the whereabouts of this third reproduction.

He is quite certain that it was the reproduction the newspaper was looking for and not the actual steel engraving plate. According to the story in the paper, Mr. Haerting said, the paper had uncovered two of the reproductions and was seeking the third.

An aunt of Mr. Haerting, Mrs. Stan Porter, sent a copy of the print to the Philadelphia paper and the editors answered that it was the missing reproduction. However, nothing developed from that revelation.

Mr. Haerting wonders if the print is of value to persons interested in the collection of Lincoln lore.

How it came into the possession

of Mr. Haerting's relative is a very interesting story. The print was picked up from a picture framing concern outside the country. It seems, according to Mr. Haerting, that the picture was left in the store for framing by a Negro woman who unfolded this story.

"According to the story told by the man operating the picture frame business, a Negro was working in the home in Richmond of a friend of Lincoln who had the picture. The story continues that a flood caused the house to be abandoned and this Negro confiscated the print. She, together with a great quantity of furniture and her own belongings, escaped the flood by riding down the river in a barge.

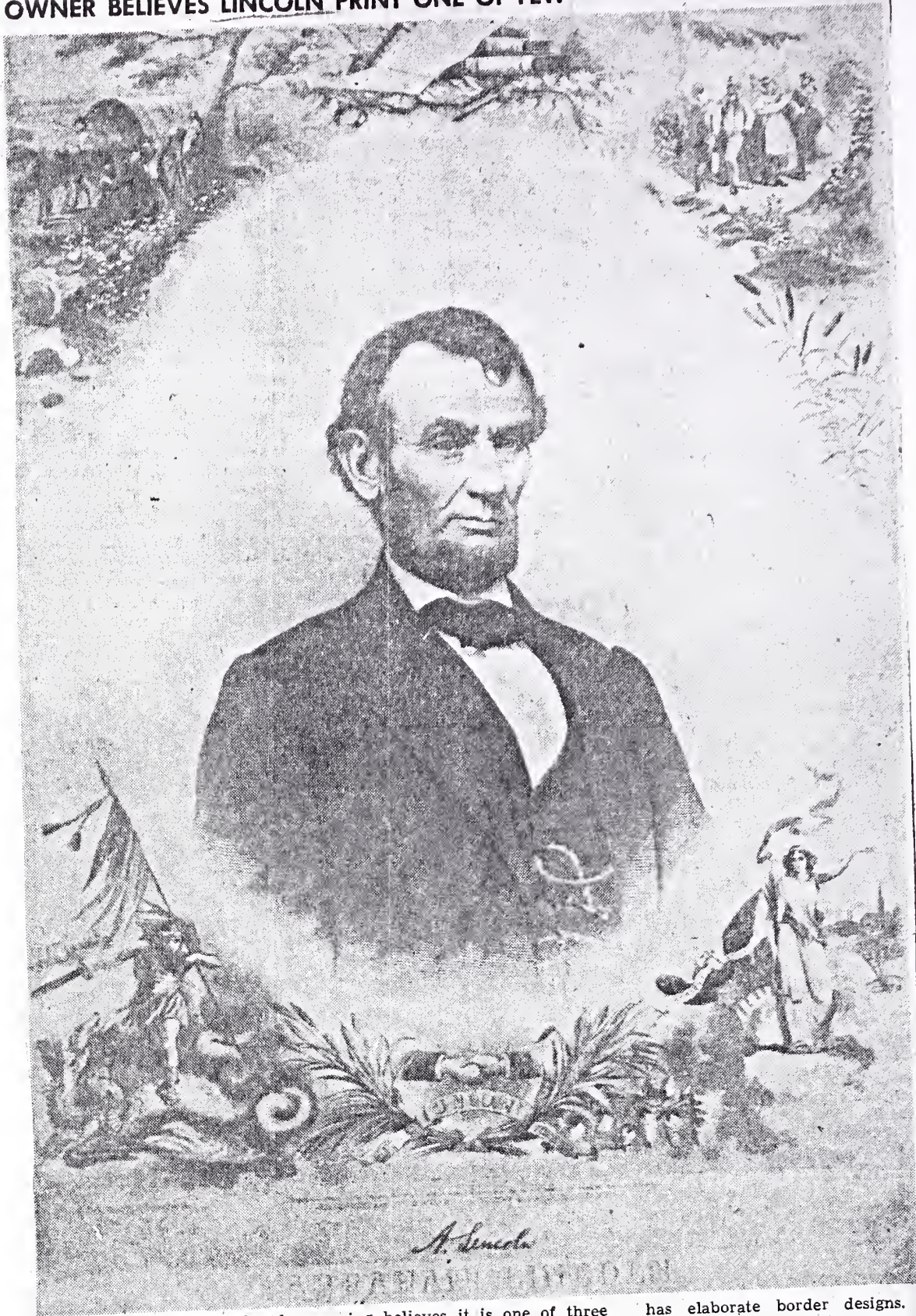
"After many years the print turned up in the art store for framing. The picture was framed but was never called for."

The reproduction was engraved by and published by J. C. Buttre, 48 Franklin street, New York City. Engraved on the bottom of the picture is "Entered according to Act of Congress AD 1864 by J. C. Buttre in the clerk's office of the district court of the southern district of New York." In the lower right corner is the statement that the photograph was taken by M. B. Brady. It also states that the border was designed by W. Mombberger.

The familiar A. Lincoln, signature is written or engraved below the picture. Along the left edge are brown stains running the length of the picture. Mr. Haerting explained them as watermarks caused by the print getting wet during the flood.

Occident Herald
Jan 6 1916

OWNER BELIEVES LINCOLN PRINT ONE OF FEW



Collectors of Lincoln lore might be interested in a print now in the possession of E. J. Haerting of Decatur. Mr. Haert-

ing believes it is one of three reproductions made from a steel engraving. The picture measures about 10 by 12 inches and

has elaborate border designs. Above is a copy of the reproduction including the familiar signature, "A. Lincoln."

(Herald-Review photo)



THE
OLDEST INSURANCE COMPANY
IN THE WORLD

YACKEL & RUPP, INC.

ESTABLISHED 1864

501 ONONDAGA COUNTY SAVINGS BANK BLDG.

SYRACUSE 2, N. Y. February 11th. 1948

Dr. Louis A. Warren, Director,
Lincoln Hall Life Foundation,
Fort Wayne, Ind.

Dear Sir: I was greatly pleased to read the fine article
in the Syracuse Herald American Sunday Magazine
of February 8th last relative to your exceptional work
in the Abraham Lincoln Collection.

To my great surprise and gratification, I noted
that you possess the original plate of the Marshall
engraving together with a signed proof of same.

I have the pleasure of owning one of the first proofs
of this picture, autographed and in the original
large frame my father bought for it nearly 60 years
ago. It is my recollection that he paid \$100.00 for the
proof and \$25.00 for the frame, which is about one quarter
of what such an investment would be at today's values.

I understand these proofs are rare and I would
be grateful if you would advise me if you know of
a Collector or Institution who would like to purchase
my copy. Its too large for my home and for several
years has been on exhibition in the Syracuse Citizens
Club and on occasion, in banks and other public places.

member of
Meriam Camp S.O.U. Veterans,
Sgt. Capt. S.A. Revolution
Citizens Club. - Onondaga Co. Hist Assn.

Very truly yours

John Franklin Duroston

March 17, 1948

Mr. John Franklin Durston
501 Onondaga County
Savings Bank Bldg.
Syracuse, 2, New York

My dear Mr. Durston:

I regret sincerely that I do not know of any place where there might be a demand for the Marshall engraving. We happen to have two or three very nice copies here so would not be in the market for another one.

Very truly yours,

Director

LAW:CM
L.A. Warren

CLARENCE A. MANNON

RARE - ANCIENT - HISTORICAL
NEWSPAPERS AND PERIODICALSGRAPHIC EXHIBITS
STEEL ENGRAVINGSLINCOLNIANA
OLD DOCUMENTS□▼
485 GRAND AVENUE
WEST TRENTON, NEW JERSEY

April 1 1951.

Lincoln National Life Foundation.
Fort Wayne, 1 ,
Indiana.

Gentlemen:

Twenty years ago the Barmore Collection of Princeton, N.J. and New York City, of noted people, was broken up and sold at private sale.

Among the pictures sold was an etching of Abraham Lincoln, made in 1860, by Thomas Johnson. During the time I have been in business, I do not hesitate to say that this etched profile of Lincoln is quite the finest I have ever seen. It has been done very painstakingly, and every hair is visible and very real. The features from a side face view are more even than with full face and yet nothing has been lost from this outstanding picture.

I have taken a page from the Barmore catalogue made at the time of the sale in 1930 so that you may see exactly what the etching in question is like. It is the one on the lower left side of page four, designated as plate four. The size of the picture is listed as being 11" X 14" but I find that it actually measures a quarter inch less both ways. The size of the mounted picture is 14 $\frac{3}{4}$ " X 18 $\frac{3}{4}$ " and is in its original frame of three-quarter inch unpainted oak. It has been made especially for the Barmore Collection and Johnson has it so marked in the upper left top side. I am only asking thirty (\$30.00) dollars for it now, although during the time I have owned it, it could have been sold for considerably more.

I also have a Currier and Ives "Abraham Lincoln" "The Nation's Martyr" which I understand was made after Lincoln's death while the body was still lying in state but I cannot verify that statement now. It is in an old walnut frame and the picture is 13 $\frac{3}{4}$ " X 17 $\frac{3}{4}$ ", the frame is not too good, but the picture is perfect. I want twenty (\$20.00) dollars for that.

I have some other Lincolnia of lesser value which I will offer if you are interested in the above two pictures. I have a number of Currier and Ives of the Civil War Period that possibly you might like to hear about.

Hoping that I shall be able to serve you, I remain,

Yours truly,

Clarence A. Mannon.





ABRAHAM LINCOLN *Mc 3*

Plate No. 10

Etched by L. Lucioni after a rare daguerrotype taken 1854



ABRAHAM LINCOLN, 1859 ** 24*

Plate No. 11

Etched by Haydon Jones after a photograph by Hessler



ABRAHAM LINCOLN, 1860 *481*

Plate No. 4

Etched by Thos. Johnson



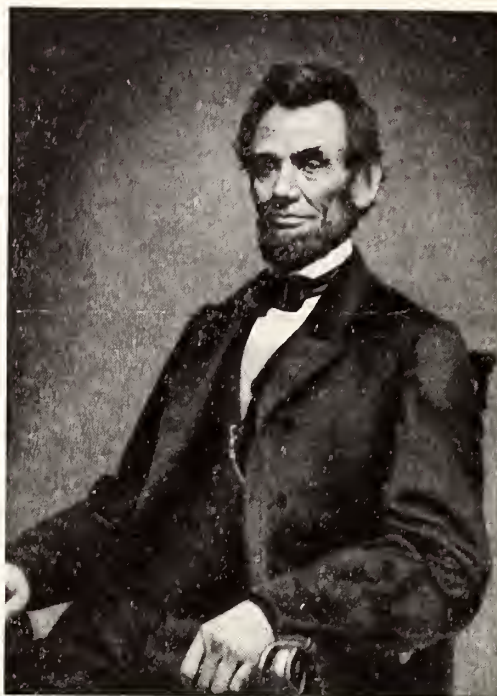
ABRAHAM LINCOLN, 1864

Plate No. 8

Etched by Nuytens after Brady photograph

11X14" FRAME IN OLD STAINLESS
SILVER, PRICED AT ONLY \$30.00

© Charles Barmore, Princeton, N. J.



ABRAHAM LINCOLN, 1863

M 74

Plate No. 6

Etched by Jas. T. King after a rare
photograph by Brady



ABRAHAM LINCOLN, 1863

M 45

Plate No. 3

Etched by Schneider



ABRAHAM LINCOLN

M 76

Plate No. 12

Etched by Lucioni

April 17, 1951

Mr. Clarence A. Mannon
485 Grand Ave.
West Trenton, N. J.

My dear Mr. Mannon:

Thanks for calling to our attention the interesting
etching of Abraham Lincoln by Thomas Johnson.

We have at least two of these etchings signed by
Johnson with the barmore imprint upon them so I do not think
we would care to acquire others. Although they may be

Very truly yours,

Director

LAW:JK
L. A. Warren

Sunday News
Philadelphia, Pennsylvania
February 12, 1958

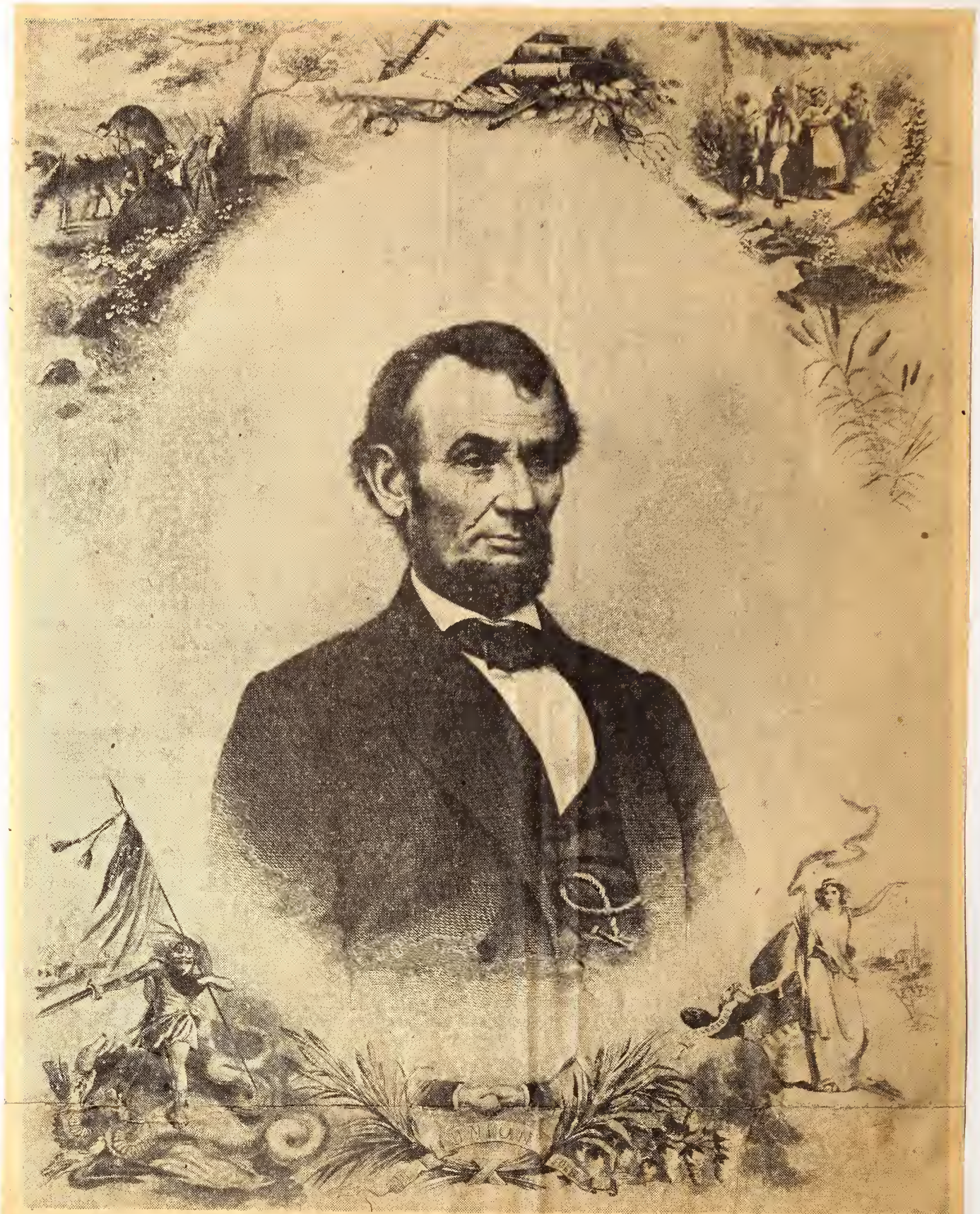


Photo by Culver Service

THE UNION FOREVER: This Civil War engraving is built around a now-famous portrait of Abraham Lincoln by celebrated photographer Mathew Brady. Brady was official military cameraman for the Federal government throughout the war.



ABRAHAM LINCOLN

Fifty Fifth Annual Report

The Lincoln National Life Insurance Company

FORT WAYNE, INDIANA

December 31, 1959

ON THE COVER is a steel plate engraving from a book produced by the Government Printing Office in Washington in 1866. The book is titled "Memorial Address on the Life and Character of Abraham Lincoln," by George Bancroft. This book is in the library of the Lincoln Museum in the Home Office of the Company.

Portrait of Past



RARE ART TREASURE — This seldom seen portrait of Abraham Lincoln and his wife and family is a prized steel engraving print owned by Mrs. George York of Napa.

From left to right, portrait shows Tad, Abraham Lincoln, Robert and Mary Todd Lincoln. The Nation today is observing the 151st birthday of the 16th U. S. President.



PORTRAIT OF LINCOLN—This rare engraving, donated by attorneys T. Muncy Keith and Arthur W. Koffenberger Jr., will go on display Monday in the Lincoln Room of the Wilmington Institute Free Library.

Very Rare

Library to Display Lincoln Engraving

By KENT STODDARD

A rare engraved portrait of Abraham Lincoln will go on public display in the Lincoln Room of the Wilmington Institute Free Library for the first time Monday, Lincoln's birthday.

The engraving, in an excellent state of preservation, was donated by two Wilmington law partners, Thomas Muncy Keith and Arthur W. Koffenberger Jr.

The portrait, a full-length formal pose, is the work of John Chester Buttre, a noted New York engraver, illustrator and publisher.

BUTTRE WAS born in Auburn, N.Y., June 10, 1821, and died in Ridgewood, N.J., Dec. 2, 1893. He is believed to have taken the likeness of Lincoln from one of Matthew Brady's famous photographs.

He engraved another portrait of Lincoln—also in the Wilmington library's collection of memorabilia of the Civil War president. The other portrait is a head from another of Brady's pictures.

The newly acquired engraving is so rare that it is not listed in any catalog and the original plate is believed to be lost. It is 25½ inches high and 18½ inches wide, framed under glass.

THE NEW YORK Historical Society Dictionary of Artists in America lists Buttre as the engraver and publisher of "The American Portrait Gallery," a very successful publication.

According to Appleton's Cyclopaedia of American Biography, Buttre was a skilled draftsman who studied in Auburn under an immigrant Polish artist named Hulanski. He tried to master the use of color.

The young artist then took up wood engraving, a small "penny toy primer," proving quite successful. He later became expert at card places, newspaper plates (used to illustrate current events before the advent of news photography) and steel engraving.

In 1841 Buttre went to New York to become partner in the engraving and publishing firm of Rice and Buttre. Of some 3,000 plates engraved by Buttre, two of the most successful are of Martha Washington and President Buchanan.

He was also noted for his illustrations of the Civil War, including a book called "The Sleeve Without an Arm."

AMONG THE more than 2,000 books and pamphlets, photographs, prints, medals and miscellaneous items in the Lin-

coln room is a bow from the hat Lincoln wore to the Ford Theater in Washington, the night of April 14, 1865, when he was assassinated.

This will also be on display Monday, when the Lincoln Room will be open from 10 a.m. to 9 p.m. Originally the room is open from 1 to 5 p.m. on Tuesdays only.

A macabre touch is lent by a piece of bandage used to bind the wound from John Wilkes Booth's bullet. It came to the library from Christian C. Sanderson, to whom it was willed by Dr. John Rose who was "present" when Lincoln was shot.

Evening Journal Wil., Del.

February 9, 1962

Abraham Lincoln Portrait Found In Dusty Corner of Antique Shop

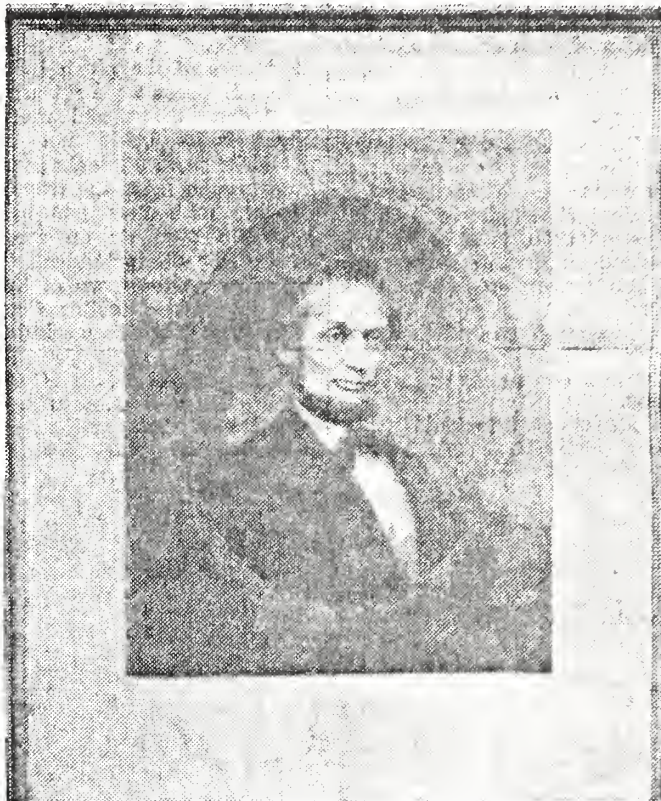
Five years ago an Albuquerque man pulled a large, dusty portrait from the corner of a Colorado antique shop.

Although frayed at the edges, the engraving clearly revealed a portrait of Abraham Lincoln whose 156th birthday is being observed today.

The collector is Jim B. Thorsen, 1101 Palomas SE, who bought the engraving for \$17.50. He later found it to be the work of William E. Marshall, an engraver for American Bank Note Co. who died in 1906.

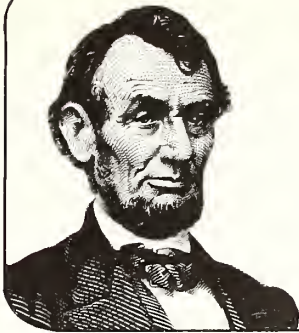
Lincoln's portrait was commissioned by an act of the New York Legislature in 1863, but his is not the only engraving done by Marshall. They include Gen. Ulysses S. Grant, William T. Sherman and other Civil War figures.

Although the actual value of Thorsen's engraving has never been determined, some sources say it may be quite valuable to Lincoln historians. The owner is now making inquiries to a New York Print shop about the value.



LINCOLN PORTRAIT: Jim B. Thorsen, 1101 Palomas SE, is the owner of this 1863 engraving of Abraham Lincoln, born 156 years ago today in a framed log cabin. The engraving was reproduced by William E. Marshall, an engraver who died in 1906.

(Journal photo)



Lincoln Lore

September, 1980

Bulletin of the Louis A. Warren Lincoln Library and Museum. Mark E. Neely, Jr., Editor.
Mary Jane Hubler, Editorial Assistant. Published each month by the
Lincoln National Life Insurance Company, Fort Wayne, Indiana 46801.

Number 1711

BY THE PEOPLE, FOR THE PEOPLE Lincoln in Graphic Art, 1860-1865 The Sentimental Counterattack

Politics provided subject matter for the satirical artists of Lincoln's day, but satire was never the dominant motif in popular prints. Sentimentalism dominated American taste—even highbrow taste. Pro-Lincoln cartoons and simple portraits to be hung on parlor walls answered the satirists while Lincoln was President. After he was assassinated, there was no need to answer the critics. They were completely silenced, and an enormous sentimental counterattack swept them from the field—virtually forever.

The last issue of *Lincoln Lore* focused mostly on the satirical vein in graphic art in Lincoln's day. This issue dwells on the sentimental strain which prevailed in popular depictions of Lincoln after April 15, 1865. The prints shown are all part of an exhibit entitled, "BY THE PEOPLE, FOR THE PEOPLE: Lincoln in Graphic Art, 1860-1865." It will be on view in the Cannon House Office Building in Washington, D.C., through March, 1981.

The only really respectable art, popular or otherwise, in the Victorian era was sentimental in content. Satire had at best a marginal respectability. Even humorists as great as Mark Twain ran afoul of the genteel tradition as late as the end of the nineteenth century. In Lincoln's day joke books were sold more at train stations than by respectable booksellers. As the previous issue of *Lincoln Lore* showed, Lincoln's own reputation for wit was something of a liability.

The graphic arts do not lend themselves to subtle interpretations of events. Subtlety is the realm of the word. In the pictorial and popular view of things, John Wilkes Booth was the tool of the devil, and angels carried Lincoln to heaven. There he was greeted by George Washington. When printmakers needed non-controversial images, they could always turn to religion and to the Father of His Country. The immediate association of Lincoln with Washington was remarkable.

Lincoln's association with him was possible because the Civil War had saved the Union Washington had founded. It was the sort of association that a printmaker wanted to make only when it was a safe bet. Although there are many prints of Washington and Lincoln together, none bears a date before 1865. Statesmanship on a par with George Washington's was truly within the ability only of dead politicians.

Another part of the sentimental counterattack which had lasting effects was the development of what might be called the "Cult of the First Family." Lincoln never realized the power of this, and the printmakers were surprisingly slow to do so. When they caught on, however, they launched a phenom-

enon now visible at every newsstand and grocery store check-out counter in America, as glossy magazines vie with each other to blazon forth color pictures and pulp stories about the President's wife, children, brothers, sisters, mother, and father.

The printmakers' slowness to provide the sentimental public they served with a suitable portrait of the First Family (the term was not used in Lincoln's day) was in part due to the old problem of models to copy. President Lincoln never posed with his whole family for a photograph. His wife was rarely photographed and was never photographed with her husband. Only in February, 1864 did Lincoln and his son Thomas sit for a charming portrait which provided a model for numerous scenes of domestic bliss.

Lincoln's failure to provide good models to copy was only a part of the problem. The printmakers were apparently unaware of the potential market for family scenes. Sarah Bush Johnston Lincoln raised Abraham from age nine to maturity and outlived her stepson, but it never occurred to anyone to go out to Coles County, Illinois, and photograph her until after her stepson was killed. Knowledge of Lincoln's family was hard to



SATAN TEMPTING BOOTH TO THE MURDER OF THE PRESIDENT.

J. WAGLE, PUB. 105 WALNUT ST. PHILADEL.

From the Louis A. Warren
Lincoln Library and Museum

FIGURE 1. The simple view of the assassination.



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 2. Lincoln was carried to heaven . . .

come by. Even when a printmaker copied the photograph of Lincoln and his son Thomas, the print was entitled, "Lincoln and His Son Thaddeus"! Tad was the boy's nickname, bestowed on him by his father, who thought he looked like a tadpole (with a large head and small body) when he was a baby.



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 3. . . . to meet George Washington.

After the assassination the printmakers caught on quickly. They invented the family portraits which Lincoln had never provided in life. Starting with the photograph of Lincoln and Tad, they added other family members from other individual portraits. When they did not know what a family member looked like, they sometimes turned his head away from the viewer and dressed him as a typical little boy from some English Victorian print.

The urge to have America's Presidents domesticated proved to be strong in Victorian America, and an abundance of family prints appeared just after Lincoln's death — many of them crude, some grotesque, and all the products of printmakers' imaginations. The popularity of these pictures could not be ignored — nor could their unstated political message: could this good family man in his Victorian parlor really be a threat to American liberties? President Ulysses S. Grant would calm any anxieties that he might prove to be a dangerous "man on horseback" by appearing in numerous family portraits.

The unskilled crudity of most of the family prints is as much a comment on the demand for domestic art as on the infant stage of America's graphic arts industry. These prints were long on love and short on technical skill, but they are eloquent



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 4. Lincoln and "Thaddeus."

testimony to the reverence Americans held for Lincoln — eventually. They were also responsible for discovering a nearly unquenchable market for pictures of the President's family, a market that has not been saturated to this day.

The printmakers' association of Lincoln with George Washington was also prophetic. Before the twentieth century, educated opinion ranked Washington first and Lincoln second among American Presidents. Even John G. Nicolay, Lincoln's private secretary and biographer, typified this thinking in 1904, when he wrote, "If we accord the first rank to Washington as founder, so we must unhesitatingly give to Lincoln the second place as preserver and regenerator of American liberty." In polls of historians taken in 1948, 1962, and 1968, however, Lincoln ranked first and Washington second in all three.

Poll of 55 Experts by Arthur M. Schlesinger, Jr., 1948

1. Abraham Lincoln
2. George Washington



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 5. Sometimes Tad became Willie.

3. Franklin D. Roosevelt
4. Woodrow Wilson
5. Thomas Jefferson
6. Andrew Jackson
7. Theodore Roosevelt
8. Grover Cleveland
9. John Adams
10. James K. Polk

Poll of 75 Experts by Arthur M. Schlesinger, Jr., 1962.

1. Abraham Lincoln
2. George Washington
3. Franklin D. Roosevelt
4. Woodrow Wilson
5. Thomas Jefferson



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 6. Willie's portrait is on the wall.



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 7. Mary's legs appear to be very short.

6. Andrew Jackson
7. Theodore Roosevelt
8. James K. Polk
9. Harry S. Truman
10. John Adams
11. Grover Cleveland

Poll of 571 Historians by Gary M. Maranell, 1968.

1. Abraham Lincoln
2. George Washington
3. Franklin D. Roosevelt
4. Thomas Jefferson
5. Theodore Roosevelt
6. Woodrow Wilson



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 8. Note portraits of George and Martha Washington.



LINCOLN AND HIS FAMILY.

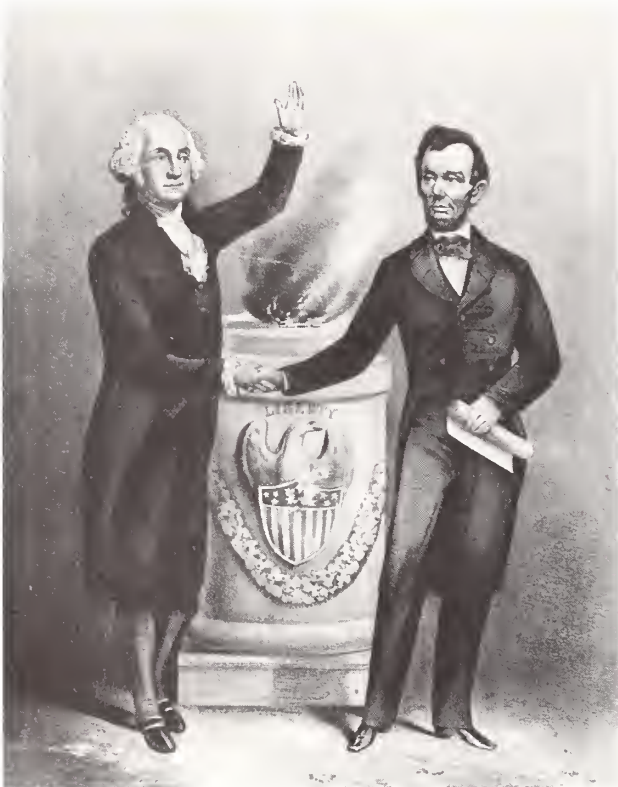
From the Louis A. Warren
Lincoln Library and Museum.

FIGURE 9. A grotesque Lincoln family.

7. Harry S. Truman
8. Andrew Jackson
9. John Kennedy
10. John Adams

From "The Evaluation of Presidents: An Extension of the Schlesinger Polls," *Journal of American History*, LVII (June, 1970), 104-113.

There were no public opinion polls in Lincoln's day, but the popular prints provide a sort of barometer of public opinion. Their direct legacy to us, Lincoln's incomparably high reputation and the Cult of the First Family, even anticipated public opinion. Their indirect legacy is a rich and vivid documentation of the social and political currents of Abraham Lincoln's era.



From the Louis A. Warren
Lincoln Library and Museum

FIGURE 10. Lincoln was taller than Washington.

CALL FOR PAPERS

The Illinois State Historical Society is seeking proposals for papers, or sessions, to be delivered at the Second Annual Symposium on Illinois History, December 4-5, 1981. Papers, or sessions, will be considered on any aspect of the history, literature, art and culture, politics, geography, archeology, anthropology, and related fields of Illinois and/or the Ohio and Mississippi Valleys. The Symposium will be held in Springfield.

Individuals who wish to submit proposals should send a three hundred to six hundred word summary, along with resumes of intended participants, to:

Roger D. Bridges, Director of Research
Illinois State Historical Library
Old State Capitol
Springfield, Illinois 62706

Proposals must be received by April 15, 1981. Individuals will be notified of the Committee's decision by June 1, 1981.

Members of the Symposium Committee are Robert M. McColey, University of Illinois—Urbana/Champaign, Chairman; G. Cullom Davis, Sangamon State University; Raymond E. Hauser, Waubesa Community College; Victor Hicken, Western Illinois University; Wilma J. Lund, Illinois State Board of Education; and Robert E. Sterling, Joliet Junior College.

CALL FOR LINCOLN PAPERS

The Abraham Lincoln Association is seeking papers for its Ninth Annual Abraham Lincoln Symposium, which will be held on February 12, 1982. Proposals for papers dealing with Abraham Lincoln should be submitted no later than June 1, 1981, to Roger D. Bridges, Chairman of the Symposium Committee, Abraham Lincoln Association, Old State Capitol, Springfield, Illinois 62706.

Springfield's annual symposium on Abraham Lincoln is the premier Lincoln event in the country. Each year the leading scholars in the Lincoln field gather in Lincoln's home town to deliver or to listen to the latest findings in scholarship. The symposium is free of charge, and all interested Lincoln students should make an effort to attend. The papers are always worthwhile, and the opportunity to mingle with other like-minded people is not to be missed.

The symposium is followed in the evening by the annual dinner of the Abraham Lincoln Association. This is always a gala event and makes a fine conclusion to the day. To be sure of receiving the announcement of the symposium and the dinner, join the Abraham Lincoln Association. Individual memberships are available for fifteen dollars. Membership includes a subscription to the *Papers of the Abraham Lincoln Association*, a handsome journal published annually. Requests for membership or for additional information should be directed to Mr. William K. Alderfer, Secretary, Abraham Lincoln Association, Old State Capitol, Springfield, Illinois 62706.

A Correction

While dispensing advice to collectors in *Lincoln Lore* Number 1709 (July, 1980), I neglected to mention that they should study the dates and signatures carefully — something I did not do myself in the case of the letter shown on page 3. As James R. H. Spears of Indianapolis quickly pointed out, the letter could not have been written by Lew Wallace. The handwriting is not his, and he died four years before the letter was written.

The letter came in a lot of genuine materials, and I carelessly accepted the owner's identification of the author. I spent all my effort trying to figure out who the recipient of the letter was and what book it referred to. Mr. Spears closed his letter by saying, "I wonder who Charlie and Lew really were?" Do any of *Lincoln Lore's* other knowledgeable readers know?

M.E.N., Jr.

GELERT CLASSICS

orig
file: Gelert
(Sculptor)

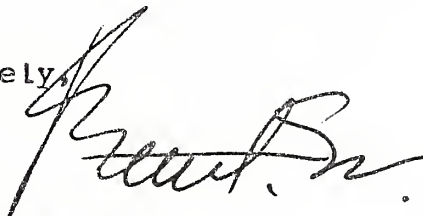
12 August 1981

Mr. Mark E. Neely, Jr.
THE LOUIS A. WARREN LINCOLN LIBRARY & MUSEUM
1300 S. Clinton St.
Fort Wayne, Indiana 46801

Dear Mr. Neely:

The Xerox of Lincoln is by the famed engraver Otto J. Schneider.
I have an original pencil signed etching. Are you interested
in the original, on embossed high rag content in sepia?

Sincerely,



Robert A. Gelert, Sr.

rag:b
encl

*xerox copy of
of letter
placed in
to James file*

EXCELLENCE

©

Schneider

The Philadelphia Print Shop, Ltd.

8441 GERMANTOWN AVENUE
CHESTNUT HILL
PHILADELPHIA, PENNSYLVANIA 19118
(215) 242-4750 FAX (215) 242-6977

DONALD H. CRESSWELL

CHRISTOPHER W. LANE

Tompkins Harrison Matteson. "Union." New York: William Pate, ca. 1861.
Engraving by Henry S. Sadd. Second state. 19 1/2 x 26 1/2. Good
margins. Some light stains and smudges. Overall, very good condition.
Holzer, Boritt, & Neely, The Lincoln Image, p. 69.

A fascinating political engraving, a revised state of a print originally issued to commemorate the Compromise of 1850. This political consensus was seen as the resolution of the tempest over the issue of free and slave states that had been tearing the Union apart. In Matteson's original composition, the individuals involved in the compromise are shown seated in a formal setting. The two major protagonists, Daniel Webster and John C. Calhoun, and "The Great Compromiser," Henry Clay are most prominent, shown around a bust of Washington, the former two with their hands on a copy of the United States Constitution. Arrayed around them are other important participants, including Lewis Cass, Winfield Scott, and Sam Houston. Liberty blesses the group from above, while in the background the curtains part to reveal the Utopia that the strengthened Union was seen as now proceeding towards. In the lower right corner Fillmore is shown holding an American shield above the 'thrown down' royal crown and scepter, a symbol of America's struggles of the past. Alas, despite its hopeful prognosis, this compromise was ultimately a failure, and it was soon to be followed by much bloodshed.

In April 1861, Fort Sumter fell and the Civil War began. This led to a swell of enthusiasm in the North for the Union; a popular wave that print publishers were quick to try to ride. As Holzer, Boritt & Neely said, "Steel plates endure, but politics change rapidly." (p.69) A New York publisher, William Pate, saw the possibilities of Henry Sadd's engraving, so he had it reworked to bring it up-to-date for the 1861 issue of "Union." Pate had pro-Southern faces rubbed out and pro-Northern images inserted in their stead. Howell Cobb, W.P. Magnum, William R. King, and James Buchanan were replaced by Edward Everett, William H. Seward, Benjamin Butler, and Robert Anderson, respectively. The most important exchange was the elimination of James Calhoun and the insertion of Abraham Lincoln in his place. Interesting, though the print was obviously issued after the fall of Fort Sumter--evidenced by the inclusion of the "hero" Major Anderson--the print shows an anachronistically clean shaven Lincoln. The third state of the print, issued after Lincoln's assassination, was issued with a bearded Lincoln.

\$ 950



OLD PRINTS, MAPS AND BOOKS



But the Engraving of
Painting by Carpenter



ENGRAVED BY R. G. TIETZE.

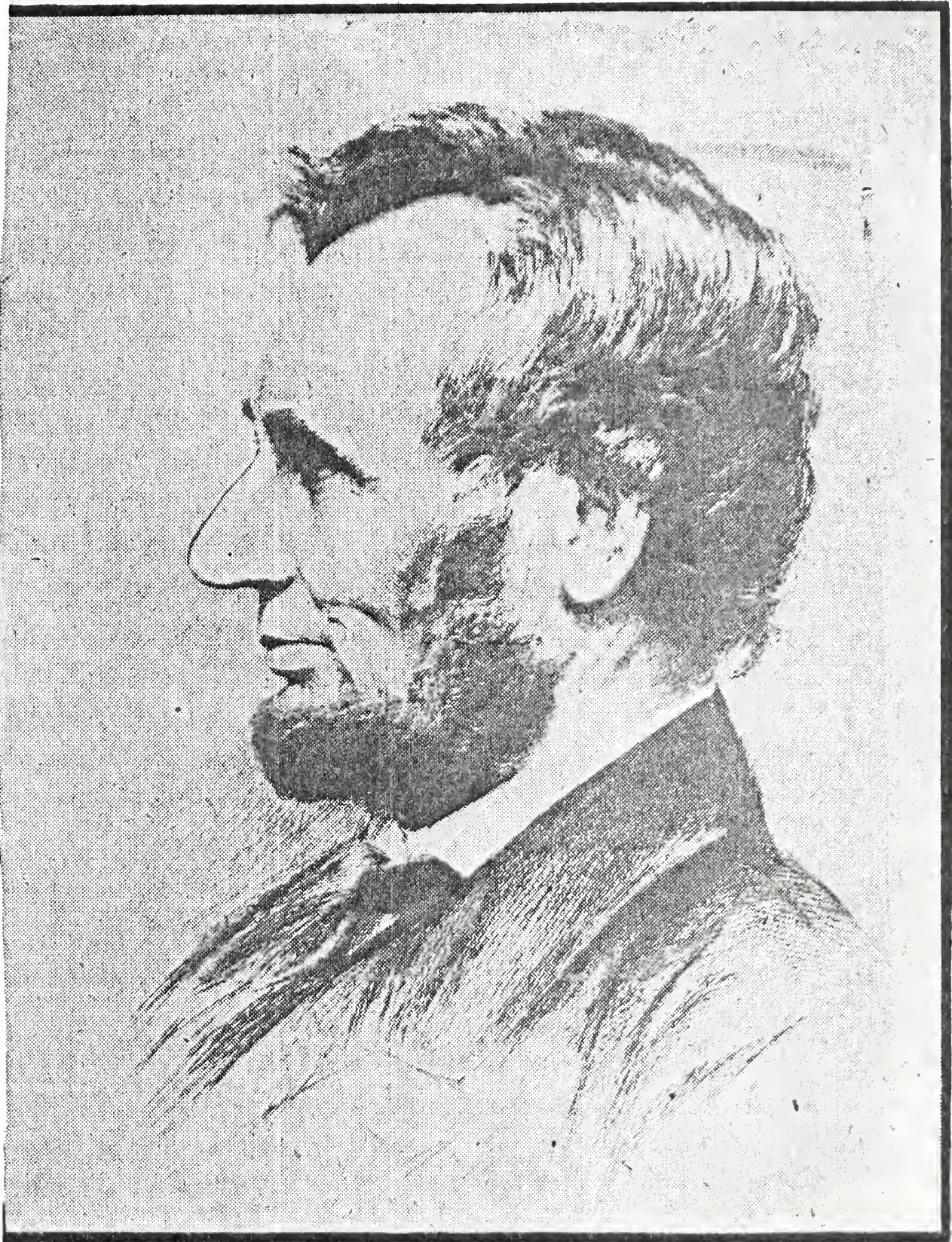
PHOTOGRAPHED BY GRADY.

LINCOLN AND HIS SON "TAD."



FROM AN ENGRAVING
BY T. JOHNSON

THE PORTRAIT OF LINCOLN
Which Overlooks the Platform of Fifth Avenue Branch



Abraham Lincoln, prince of American story-tellers. . . . A photograph of Thomas Johnson's famous dry point etching, made while Lincoln was in the White House.

RARE ENGRAVING OF LINCOLN FOUND

Unpublished Death Room Scene
by Noted Contemporary Artists
Discovered Here

47 PERSONS ARE IN GROUP

By ROBERT W. POTTER

A rare engraving of the death of President Lincoln which has never been published and is unknown to experts on Lincoln pictures is reproduced today on the picture page of the *EVENING POST* as an interesting addition to Lincolniana.

Only two impressions of the engraving are known to exist and they belong to the daughter of the engraver, who was Major Henry B. Hall.

While the scene of sorrowing friends and notables at the bedside of the dying President was one depicted by many artists of the time this large steel engraving is of an unfamiliar painting by two important contemporary artists, John B. Batchelder and Alonzo Chappell. Long after the engraving of it was made the painting was discovered on the wall of a lower East Side saloon in 1908 and has since been in the possession of Albert Buchman, New York architect.

Major Hall was a successful engraver of portraits in the last half of the nineteenth century, when engravings were as much in vogue as etchings now are, and he published many of Lincoln, Grant and other famous men. He died about two years ago, eighty-nine years old. A reporter in search of new Lincoln material went to Mrs. Thelma Hall Warner, the daughter with whom he lived. And Mrs. Warner, who resides at 230 West End Avenue, told him about the engraving of Lincoln's death.

Her father, Mrs. Warner said, was commissioned to engrave the historical painting by Batchelder, his friend, for whom he had already engraved the artist's large painting of the Battle of Gettysburg. After organizing a company of artillery in the Morrisania and West Farms districts and serving through the Civil War Major Hall had resumed work as an engraver and with his brothers, Charles and Alfred, carried on for many years the flourishing business started by their father, Henry B. Hall, who had emigrated from England. Another brother Ernest, became a Federal Judge in this district.

Major Hall spent fully a year on the large plate, which measures eighteen by thirty-one inches, laboring carefully over the portraits of the forty-seven persons in the picture. He received about \$10,000 for his work.

The engraver kept a trial proof of the plate and an impression on India paper, on which he penciled his signature.

As Death Neared



At top is photograph of President Lincoln taken shortly before his death. Below is Major Henry B. Hall, whose remarkable engraving of a contemporary painting is published, for the first time, on the picture page of the *Evening Post*.

Plate Believed Lost

"The two prints my father had are the only ones I have ever heard of," said Mrs. Warner. "I do not know it definitely, but I am under the impression that the plate was lost in the famous fire that destroyed the Equitable Building, where I believe Mr. Batchelder had stored it.

"My father said the engraving had not been published because by the time it was finished many other engravings of the subject were on the market and there was a lull in the demand for Lincoln pictures.

"He valued this engraving as one of his best. I have no way of determining just when he worked on it. The India paper print has a notation on

the mounting which reads: 'O. K. 1868,' but the plate was very probably completed at least ten years earlier."

Mrs. Warner has the photograph of the painting from which Major Hall worked and also many small original photographs of the persons portrayed, including three small photographs of Lincoln, to which he referred.

Wife and Son Shown

Among the persons in the picture are Gideon Welles, Secretary of the Navy, at the left; Vice-President Andrew Johnson, seated in a rocker; Schuyler Colfax, standing behind Johnson; Captain Robert Todd Lincoln, the President's eldest son; Mrs. Lincoln, kneeling and prostrate over the bed; Senator Charles Sumner; Edward Stanton, Secretary of War, and John Hay, assistant private secretary to the President.

Harry M. Bland, foremost authority on Lincoln pictures and manager of the Robert Fridenberg print gallery at 22 West Fifty-sixth Street, said, when shown the engraving, that he had never seen or heard of it and characterized it as interesting Lincolniana. He said it was not impossible that only two impressions of it exist, and showed the reporter two prints of another large engraving by Major Hall of the President, Mrs. Lincoln and Todd, saying they were the only prints known to have been made from the plate.

"Batchelder was a Boston painter," Mr. Bland commented. "Apparently Chappell, a better artist, touched up the faces for him. Chappell, a prolific painter and famous in his time, devoted virtually all his efforts to commercial work, and today is unknown."

Frederick Hill Meserve of 148 East Seventy-eighth Street, famous collector of Lincoln photographs and material, said he had not known of the engraving and declared it was particularly interesting because of the many portraits in it.

Expert Says Room Is Exaggerated

"Of course, the artists took great liberty with historical fact by including so many persons," Mr. Meserve commented. "There is no doubt that all those people did not get into the bedroom even throughout the President's last hours. The room is depicted as much larger than the actual bedroom in the house across the street from the Ford Theatre where he lay.

"The *EVENING POST* is doing a fine thing in reproducing this engraving."

The original painting now hangs in a favored place in Mr. Buchman's apartments. For seven years it adorned

the saloon of one Adolph Gelb at 104 Cannon Street before it was bought by an East Houston Street junk dealer. An artist friend saw it and notified the architect. It was painted in black and white for reproduction purposes. It was in bad condition and Mr. Buchman, in having it restored, had a few low-toned colors added, especially to the women's dresses.

At the lower left corner the signature of "John B. Batchelder, designer, 1865," is found, and in the lower right corner can be seen the signature, "Alonzo Chappell, 1868."

Standing on a green marble pedestal below the painting and a little to one side is a bust of Lincoln which was sculptured for Mr. Buchman by Max Bachmann and which represents Mr. Buchman's conception of the great President. To Mr. Buchman, who was born in 1859, Lincoln has always been a "patron saint."

Following is a key to the engraving:

Group at left: Vice-President Johnson, seated. Standing, left to right, Major Henry R. Rathbone; Mr. Arnold; William Dennison, Postmaster General; Gideon Welles, Secretary of Navy; James Speed, Attorney General; Dr. James C. Hall; Dr. Charles H. Liebermann; J. P. Usher, Secretary of Interior; Hugh McCulloch, Secretary of Treasury; Richard J. Oglesby; Schuyler Colfax.

Center group, front: Dr. Robert K. Stone, seated; Surgeon General Joseph K. Barnes; Mrs. Senator Dixon; Mrs. Lincoln; Captain Robert Todd Lincoln, in foreground. Rear row: Dr. Lyman Beecher Todd; Dr. Charles A. Leale; Charles Sabin Taft; Charles W. Otto; General Farnsworth; Charles Sumner; Dr. Charles H. Crane; General John B. S. Todd.

Group at right, front row: Miss

Clara Harris, General Christopher C. Augur, Edwin M. Stanton, Secretary of War, with paper in hand; Miss Kenny, Mrs. Kenny, ex-Governor Farwell, Judge David K. Carter. Rear row: the Rev. Dr. P. D. Gurley, M. B. Field, J. A. Hardie, Major B. B. French, General Thomas McCurdy Vincent, Major General H. W. Halleck, Colonel George V. Rutherford, General Thomas T. Eckert, Lewis H. Pelouze, Major John Hay, Montgomery C. Meigs, Major A. T. Rockwell, James S. Rollins, General Marston.

CHICAGO DOCTOR PRIZES OLD LINCOLN ENGRAVING

A picture of Abraham Lincoln, which was given by Lincoln to Grover Cleveland before Cleveland was president, is the possession of Dr. J. Murney Nicholson of 1144 Bryn Mawr avenue.

President Cleveland gave it to Aaron W. Eggert, his partner in a law firm in Buffalo. Mr. Eggert, who was the grandfather of Dr. Nicholson, gave Nicholson the picture thirty-three years ago.

The likeness of President Lincoln was engraved by T. Doney, an English artist, who settled in Elgin, where he had an art gallery.

Engraved Portrait of President Lincoln



SOON after the surrender of Gen. Robert E. Lee to Gen. U. S. Grant at Appomattox, on April 9, 1865, between that date and the great tragedy on April 14, President Lincoln gave a special sitting for this portrait, which was pronounced by his own family and friends to be the best and the most lifelike ever made of him. For four years he had willingly and patiently carried the burdens of a nation, the sorrows of the people, and every throb of his great heart was a pulsation of love for his country and love for his brothers of the South and of the North.

Into this divinely human face — the window of the soul — beam forth the peace and joy which have so long been crushed to earth. This kindly, gentle, loving face is a benediction to all mankind. No man, woman, or child can look upon it without being touched with a higher and nobler impulse. A study of this face will make for better citizenship, as it will create a desire to emulate his character.

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JOHN B. BACHELDER,
United States Government Historian.

OPINIONS OF HIS FRIENDS

WASHINGTON, D. C., June 22, 1868.

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COL. JOHN B. BACHELDER.

Very truly yours,
J. B. S. TODD.

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TREASURY DEPARTMENT, WASHINGTON, D. C., July 30, 1868.

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Secretary of the Treasury.

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